



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2017

Marking Scheme

Classical Studies

Higher Level

Note to teachers and students on the use of published marking schemes

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

Future Marking Schemes

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

Introduction

The Leaving Certificate course in Classical Studies is wide-ranging and varied. It presents a study of history, historiography, philosophy, literature of different genres (including drama, epic and lyric poetry) as well as art and architecture. The questions on the examination paper reflect this variety of approaches and skills; the marking scheme is therefore adapted to this differentiation between the individual topics and questions. In discursive questions examiners look for developed points in candidates' answers and award marks to the degree in which these points are developed. These points must be individual and substantial.

In general, a substantial and well-developed point is one which:

- takes due cognisance of the command words in the question e.g. comment on, describe, analyse, discuss, evaluate, give an opinion, etc.
- addresses the question directly
- establishes a clear link between the question asked and the prescribed material
- clearly expresses either argument or information
- fulfils all of the above at some length. This length depends on the context of the question but would generally comprise a substantial paragraph.

It is important to note that at Higher Level, where questions call for analysis, evaluation, comment or discussion, candidates are required to engage with that aspect of the question and not just present a narrative of the story. A display of knowledge which is not applied to answering the question directly, while garnering some marks, will not be rewarded with high marks.

As stated above, the variety inherent in the syllabus requires variety in the type of question asked and within the marking scheme. This is particularly apparent in the Art and Architecture questions (Topics 8 and 10) where occasionally a single word or brief point may suffice for full marks. In these topics correct technical terms are expected for full or high marks.

The allocation of marks for each question and sub-question is set out in the marking scheme below.

The criteria for assessing some discursive questions can be seen in Appendix 1.

Examiners will approach the marking of a candidate's work with an open mind in the understanding that a candidate may present material, argument or views which are not set out in the marking scheme but which are equally valid. In considering this marking scheme the following should be noted: The detail required in any answer is determined by the context and the manner in which the question is asked and by the number of marks assigned to the answer in the examination paper. Requirements and mark allocations may therefore vary from year to year.

Examiners will make use of the full range of marks available for each question or sub-question.

Marking Scheme M87

Topic 1. Athens at War.

(i)

While candidates may favour one option over the other, **or** give each equal weight, they must be able to support their views by reference to the text. A number of general points can be made in favour of the democracy. It enabled the Assembly to elect Pericles year after year as general, the most able and the most selfless of Athenians. Thucydides describes Athens as a democracy led by its first citizen. It can also be said that the Athenian system was one of total democracy (apart from the exclusion of women). It gave every male citizen the right and the opportunity of participating in debate and of voting on every decision. This will have helped develop solidarity and cohesion. On the other hand, the Assembly at certain times could be badly led and act out of greed, ignorance and foolishness. The episodes which most clearly reflect the strengths and weaknesses of Athenian democracy include:

- The decision to accept the Corcyraeans into a defensive alliance
- The Mytilenian debate where the Assembly showed its good side and its dangerous side
- The determination to keep going through some of the worst disasters
- The prosecution of Pericles
- The Pylos/Sphacteria episode shows early signs of the Assembly dividing into factions (Cleon – Nicias; later it was Nicias – Alcibiades)
- Sicilian Expedition – the Assembly foolishly forced Nicias to become joint leader against his wishes and then agreed to a dangerously inflated size of the forces. It also ignored his pleas to abort the expedition later on.
- Finally, the Assembly was torn apart and rendered useless by the events leading up to and during the Oligarchic Coup.
- It could be said that the democracy functioned well when it had good leaders who commanded the respect of the citizens.

Candidates would be expected to select only a few of these examples but to make clear how the functioning of Athenian democracy actually affected the course of the war in those cases.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

(ii)

(a) The taking of Delium was part of the Athenian plan to regain control of Boeotia. It was a sanctuary inside Boeotian territory where the Athenians placed their forces ready for action against Thebes in particular, which was one of their most hated rivals. In his speech before the battle, Hippocrates points out that if they win, the Boeotians can never attack their land again.

Two explained reasons. (10, 10.)

(20 marks)

(b) The Athenian general Hippocrates arrived at Delium and fortified it with a ditch and earthworks and wooden towers. Meanwhile the Boeotians were approaching and deciding whether or not to attack Delium. Pagondas of Thebes, their chief commander wanted to do battle. He gave an inspirational speech to his men, urging them to attack the Athenians who had set up a base ideal for attacking Boeotia. Staying passive would encourage the Athenians to be bold, he argued. He persuaded his men and they set out. Hippocrates set out to meet them, leaving 300 men at Delium to guard it. The Thebans had 7,000 hoplites and 10,000 light armed troops. They were drawn up 25 men deep. The Athenians were drawn up 8 men deep with cavalry on each wing. They had no light armed troops. They had more men, but not as well armed. Hippocrates made a stirring speech, but in the middle of it, the Boeotians attacked. The sides met, with each of the wings being held back by water obstacles. The Boeotian left was defeated by the Athenians, who did much damage to them, especially to the Thespians. Here, some of the Athenians mistakenly killed some of their own men. But on the right, the Thebans got the better of the Athenians, pushing them back. Crucially, Pagondas sent two squadrons of cavalry around the hill out of sight of the Athenians and when they saw them, there was panic. The whole Athenian army took to flight. They were pursued and cut down, but nightfall saved many of them.

A coherent account. (7, 7, 6.)

(20 marks)

(c) The Boeotians then announced that the Athenians had broken sacred law by taking the temple. They refused to return the Athenian dead bodies to them. Now reinforced from Corinth, the Boeotians attacked Delium with the aid of an engine which involved a cauldron filled with coal, sulphur and pitch, set on fire and blasted at the Athenian wall. About 1,000 Athenians died in the battle including the general Hippocrates.

One developed point.

(10 marks)

(iii)

(a) Events leading to defection of Alcibiades include: Nicias's speech describing him as selfish, flamboyant and that he would "endanger the state to live a brilliant life of his own"; he began to scare people as he seemed not entirely normal and was thought to be aiming for dictatorship; he used his money to pursue glory through chariot teams at the Olympics and the sponsorship of choruses; he denied the smashing of the Hermae, but the wild

nature of his private life caught up with him. Alcibiades went to Sicily but at home rumours were rife about him, fuelled by his enemies and there was a general air of hysteria. Eventually he was called back to face trial in a ship sent by the city. But he travelled in his own ship and defected to the enemy, Sparta via Italy.

A coherent account of the events. (9, 8, 8.) (25 marks)

(b) The advice he gave to the Spartans about the war includes: to ignore any misgivings that they have about him on account of his past actions and to remind them of how his family had always been pro-Spartan. He goes on to say that the object of the Athenians was eventually to conquer all of the Hellenic world, starting with Sicily. He says that Sparta must help Sicily or Athens may go on to achieve their ambition. He says that if Syracuse falls, all of Sicily will fall and then the other Italian cities. He tells the Spartans to send out a force of hoplites who can row and then take to the battlefield led by a good commander. He also urges them to carry on the war in Greece more openly. He tells them to reinforce Decelea which will scare the Athenians most of all. They will lose their revenue from the silver mines at Laurium and her tribute from the allies. He justifies his turning on his own city and tells the Spartans that they should listen to him and that their involvement in Sicily is very much in their own interests for the future.

Three elements of advice. (5, 5, 5.) (15 marks)

(c) Most candidates will probably emphasise the outrageous, brazen quality of Alcibiades' actions. His flamboyant crowd-pleasing before his departure, the Hermae episode and his defection to the enemy; his self-serving explanation to the Spartans as to his attitude to Athens, his dismissal of their democratic form of government while claiming to have defended it and above all, his willingness to sell out his city to the enemy for personal advancement shows breath-taking self-belief, arrogance and disloyalty. Candidates can, of course, describe this in a different light, admiring his sheer nerve, his brilliant powers of persuasion and his capacity for survival.

One supported point. (10 marks)

(iv)

(a) The career of Demosthenes in the War featured a huge success in 425 BC at Pylos, over Sparta. The Athenian fleet, on its way to help Corcyra, had been driven ashore by a storm and their general, Demosthenes (who had planned to go there anyway), ordered them to fortify the peninsula. He met resistance from the other generals, and even from the men, but when they got bored, they decided to follow his orders. The Spartan fleet of 43 triremes now sailed to Pylos, where Demosthenes was facing them with a fleet of 5 triremes and only 600 men, 90 of whom were hoplites. He sent two of his ships to inform the Athenians of what was happening. He positioned most of his men at the land side of the promontory, but mounted a spirited defence with a small number at the point where he correctly assumed the Spartans would attack and prevented an out and out defeat. Demosthenes dragged up the triremes to shore and built a palisade around them, arming

his sailors with very poor quality shields made of osiers. He was joined by 40 Messenian hoplites and he placed his force facing the land. He went down to the sea with 40 hoplites to stop the Spartans from landing. He made an inspirational speech to his men, urging them not to fear the enemy's superior numbers. The Spartans under Brasidas had great difficulty landing on the rocky coast. The Spartans eventually settled in for a siege. Then the Athenian fleet arrived from Zacynthus. The Spartans had not blockaded the harbour so the Athenians sailed in. They defeated the Spartans and blockaded over 400 of them (many upper-class Spartans) on the nearby island of Sphacteria. They got possession of the Spartan fleet. Initially Demosthenes planned to starve out the Spartans, but this went on too long as the Spartans persuaded their Helots to risk getting them supplies. When a fire revealed much of the island, Demosthenes decided to attack the Spartans. They were taken by surprise and many of them were killed. They held out at the northern end of the island, but, led by a Messenian general, the Spartans were attacked from two sides and could not hold out. After consulting with Sparta, they surrendered to Cleon and Demosthenes. There were 292 of them left. The Greek world was shocked. It was a huge victory for Athens.

In 424 BC Demosthenes led an attack on Boeotia. Demosthenes' plans were betrayed by a Phocian and he was forced to withdraw. He eventually arrived and took part with Hippocrates in the Battle at Delium in which the Athenians were defeated by the Boeotians. He was a signatory of the Peace of Nicias in 421BC. In 415-413 BC, The Sicilian Expedition took place. Demosthenes was one of the generals sent out when Nicias, now ill and dispirited, had written to Athens suggesting calling it off. Demosthenes arrived with Eurymedon and 73 ships with 5,000 hoplites. The fleet was attacked immediately with some losses. There followed a battle at Epipolae where Demosthenes risked a night engagement. He breached the Syracusan wall but was defeated by a Boeotian army and many Athenians were killed, some jumping from a cliff. Demosthenes now suggested that the Sicilian force should return home and concentrate on defending Attica. Nicias was eventually persuaded to do this, but a lunar eclipse changed his mind and they stayed on. There followed an attack by the Spartan general, Gylippus who was very successful, along with the Syracusans, they blockaded the Athenians inside the port. There was one last naval battle, Demosthenes was the Athenian commander along with two others. The Athenian ships, confined and vulnerable, were defeated by the enemy who tricked them into delaying their escape by land. Led by Demosthenes, about 6,000 of them got separated from Nicias and were attacked and forced to surrender. Nicias's troops were also captured and mostly killed. A total of 7,000 Athenian prisoners were held in the stone quarries at Syracuse. Both Demosthenes and Nicias were executed (against the will of Gylippus).

A coherent account of the role Demosthenes. (12, 12, 11.) (35 marks)

(b) Candidates may argue either way here. Points in favour would include his role at Pylos where he combined shrewdness and daring to attack a place which he had rightly identified as a key location. His quick thinking ensured that the Athenian fleet arrived on time to help them to defeat the Spartans and his clever strategy made the most of his very limited resources before the fleet arrived which allowed the Athenians to hold off the Spartans who greatly outnumbered them. He was plainly very inspirational in the success of

his small number of troops on this occasion. His daring attack on Sphacteria was a huge success and gave the Athenians great leverage for the next few years in the war.

In Sicily, largely his advice seems to have been solid. He saw that there was not much future in the expedition and tried to persuade Nicias to leave. He did manage to breach the Syracusan wall in a daring night attack. Against: He was not so successful at Delium, though whether he can be entirely blamed for this is debatable. The superior tactics of Pagondas and the flame-throwing device used by the enemy were decisive. In Sicily, though he tried to persuade Nicias to leave, he did not succeed. He was defeated in the night attack at Epipolae and finally in his attempt to escape from Syracuse and was executed there.

His qualities as leader include boldness and daring (bordering at times on recklessness), great imagination, personal courage and the ability to inspire others.

Two explained reasons. (8, 7.)

(15 marks)

Topic 2. Alexander the Great.

(i)

(a) The answer should include Olympias as the main woman in his life: his relationship with her when young and how he sided with her in the row with Philip; his comment to Antipater that 10,000 of his letters would not be worth one of her tears; his complaint to her later in a letter: "she was charging him a high price for the nine months' lodging in her womb." Other possible inclusions, two or three of the following: Timocleia at Thebes and Alexander's merciful treatment of her and her children even though her brother had fought against him at the Battle of Chaeronea; Ada of Caria, (his "adoptive" mother) whom he seems to have got on very well with, but became exasperated with on account of her feeding him too much; the women of Darius' family whom he treated with great courtesy and respect and insisted on reassuring after the Battle of Issus. Also here candidates might mention his patience with the mother of Darius who mistook Hephaestion for him; Barsine, his mistress and confidante; Thais, who challenged him to torch the palace of Darius (Plutarch's story of the burning of Persepolis); Darius' daughter whom he married; Roxane - mother of his child. His encounter with the Pythia could be included also.

Engagement, 16; Development, 16; Overall Evaluation, 8.

(40 marks)

(b) This is obviously a subjective question, candidates may be either impressed or not with his treatment of women. It is essential that they back up their opinion with specific references to the text.

Two points. (5, 5.)

(10 marks)

(ii)

(a) Candidates may describe the location of the camp; the ploys used to keep Porus guessing and awake at night; the bringing of boats from the Indus; the splitting of the army into three; the instruction to Craterus to remain back at the camp with much of the cavalry; Meleager at the halfway point; The point on the river at which he chose to cross where there was a bend in the Hydaspes and woodland and an island afforded him a screen; Alexander and the picked troops crossing the river; weather conditions; the mistake about the islands. The belated arrival of Porus's son with a small army and his failure to tackle Alexander as he landed on the river bank.

A coherent account of how the crossing was effected. (7, 7, 6.) (20 marks)

(b) Once they had crossed and travelled to the battlefield where Porus had ranged his troops, (including 4,000 cavalry, 300 chariots and 200 elephants), after a skirmish in which Porus's son's troops had been beaten off, Alexander first delayed to allow his men to get their breath back. He decided not to go against the centre where the elephants were placed at intervals along the line of Porus. He counted on his superior cavalry and focused his attack on the left wing of Porus's line. Once the mounted archers had started to fire, he attacked with one cavalry unit and sent Coenus and Demetrius over to the left wing their orders being that when the enemy moved their cavalry across to their left to counter the massed formations of the Macedonians, they should hang on to their rear. Only after the cavalry charge were the infantry phalanx to move. As the Macedonian king had anticipated, the Indians moved their cavalry to counter Alexander's assault and Coenus followed forcing the Indians to turn around. Thus their cavalry was forced to fight in two different directions. By now, the Indians' ranks were thrown into confusion and many of them sent back among their own elephants which killed as many of their own side as of the enemy. During the battle, at a signal, the forces of Craterus arrived from across the river and joined in the attack. Porus lost about 20,000 infantry as well as two of his sons. Along with a straight account of the battle, the candidate should analyse the key factors which allowed Alexander's army to win: his swift and unexpected river crossing; his holding back of much of the cavalry till after the elephants were dealt with; his clever deployment of the contingent under Coenus (brilliant strategy) in order to win the battle at a decisive point. Porus' deficiencies may also have contributed to Alexander's victory.

A coherent account of the battle. (5, 5, 5.) Explanation. (5.) (20 marks)

(c) Alexander's treatment of Porus is evident in the conversation which takes place between the pair. It shows us the Macedonian's noble side. Although Porus has been soundly beaten, he treats him with dignity and respect. Instead of humiliating his foe, Alexander is impressed with his courage and self-possession and allows him to remain in control of an expanded territory. We see that he can be very magnanimous in victory and not allow war to stand in the way of his assessment of an opponent.

One developed point. (10 marks)

(iii)

(a) Plutarch's account of this episode involves a drunken feast at which the courtesan Thais persuades Alexander to burn down the palace. He describes it as an impulsive act of bravado on Alexander's behalf, joining in with the drunken, triumphant mood of his men who mistakenly thought it was the point at which they could return home. Arrian's account is quite different. It says that (against the advice of Parmenio, who pointed out that he was burning down his own property), Alexander decided as a matter of strategy, to burn down the palace at Persepolis and that it was a matter of policy rather than a rash act of destruction.

A coherent account of the event. (12, 12, 11.) (35 marks)

(b) Candidates may find either way, as long as their opinion is backed up by some contextual information e.g. other examples of Alexander's behaviour or other examples from the writing style of Plutarch and Arrian which suggest their reliability (or otherwise). Plutarch's is the more colourful account, but there are other examples of Alexander acting impulsively, especially under the influence of alcohol. Arrian's account is more restrained, but includes the usual rejection of Parmenio's advice. Either is acceptable as long as it is well supported with reference to the text.

Two explained reasons. (8, 7.) (15 marks)

(iv) Plutarch says that Alexander after a night of socializing would stay in bed most of the following day and that when he was drinking he would become offensively arrogant and descend to the level of a common soldier. Relevant instances which candidates could refer to include the drunken murder of Cleitus; the speech of Hermolaus before he was executed for his part in the Pages' Plot; the Plutarch account of the burning of Persepolis; the huge party in Carmania after coming through the Gedrosian desert; the continuous drinking during the days before Alexander's death, but they would not need to include all of these. Macedonians were notorious for immoderate drinking and there is little doubt but that there was a lot of heavy drinking in the Macedonian camp. However, it is certainly true that his drinking did not impair Alexander's ability to lead the campaign. Students may refer to Plutarch's defence that Alexander was really moderate in his indulgences and stayed up late drinking primarily to converse with his friends. Undoubtedly drink played a major part in his life.

Engagement, 20; Development, 20; Overall Evaluation, 10. (50 marks)

Topic 3. Life and Thought in the Late Roman Republic.

(i)

(a) Pompey made it his business to be sent to Spain to sort out the problems which Sertorius was causing Metellus. He inspired confidence when he arrived and caused waverers to move away from Sertorius towards himself. He gained in reputation in comparison to Metellus who had drifted into a very luxurious and lazy lifestyle. But Pompey was furious when Sertorius, whom he thought he had contained, captured the town of Lauron. Then Pompey defeated Sertorius's troops led by two defectors at Valentia and killed 10,000 of them. Now he moved straight to the River Sucro anxious to engage Sertorius without Metellus being there to claim any of the glory. This suited Sertorius as he preferred to face one army rather than two. During the battle, Sertorius fought bravely and did well in the centre. Pompey almost got killed or captured, he was attacked by a foot soldier while on his horse and was wounded but managed to cut the man's hand off and escape on foot, leaving his richly ornamented horse for the enemy soldiers to fight over. Both sides claimed victory. Metellus now arrived and Sertorius dispersed his army. When Metellus and Pompey had joined up, the Spaniards harassed them so effectively that they had to move out to areas not under Roman control. Pompey now sent to Rome for reinforcements from the consul Lucullus who was anxious that Sertorius be defeated soon and so sent them. Now, in a stroke of luck for Pompey, Sertorius was killed by some of his own men and Perpenna took over. Pompey defeated Perpenna and put him to death, refusing to read the letters he held claiming that some Romans had invited Sertorius to invade Italy.

A coherent account of the campaign.

(14, 13, 13.)

(40 marks)

(b) Sertorius comes across as formidable, quick and decisive. Plutarch describes him as more like a captain of thieves than of soldiers, shrewd and calculating. He gave the Roman general Metellus a lot of trouble, ambushing him and surprising him with lightning attacks. He issues scathing remarks about Pompey and comes across as arrogant and rude, but not a fool. He does, in practice, fear Pompey and starts to be more careful. Sertorius is scathing about him and calls him a mere boy and Metellus an old woman. But he does start to act more cautiously. He fights bravely against the Romans. Plutarch comments that sometimes Sertorius seemed to have no men, and then suddenly called up huge numbers to fight. He seems to have been a highly effective commander, especially in an unconventional use of guerilla style tactics. Plutarch seems to admire Sertorius, especially his bravery, resourcefulness and effectiveness as an opponent.

One point supported by two references. (5, 5.)

(10 marks)

(ii)

(a) The role played by Cato in the political life of the late Republic: Answers should include the fact that Cato was a staunch upholder of the position of the Senate and old-fashioned values and was deeply suspicious of Caesar from early on, opposing his attempts to gain personal power. He had a widely-held reputation for being scrupulous and fair in his dealings and for being statesmanlike and above corruption as a governor. The main events in his political career include his involvement in the trial of the Catilinarian conspirators, his support for Pompey in the Civil War, his defeat and suicide in Africa, and Caesar's response to this.

A coherent description of Cato's role. (10, 10, 10.) (30 marks)

(b) The circumstances of Cato's death were that, Cato heard of Caesar's victory and, unwilling to live in a world led by Caesar and wanting to deny Caesar the power to pardon him, he committed suicide in Utica in April 46 B.C. According to Plutarch, Cato attempted to kill himself by stabbing himself with his own sword, but failed to do so, due to an injured hand. Plutarch wrote that Cato did not immediately die of the wound, but struggling, fell off the bed, and made such a noise that the servants heard it and immediately his son and all his friends came into the chamber, where, they saw him dying in horror. The doctor tried to treat him, but Cato would not have it and died.

At least two circumstances. (5, 5.) (10 marks)

(c) On hearing of his death in Utica, Plutarch wrote that Caesar said: "Cato, I grudge you your death, as you have grudged me the preservation of your life."

One point. (10 marks)

(iii)

(a) Candidates should show familiarity with the ideas in at least four of the prescribed poems. Possible themes are love as a sickness rather than a joy; the intensity of his passion and his suffering; the fickleness of women; the importance of friendship; sympathy for those who mourn; the pain of the loss of a brother; generosity of spirit; the honest and personal nature of his poems.

Four themes outlined. (7, 6, 6, 6.) (25 marks)

(b) Catullus shows himself to be a man of very extreme emotions. When he loves, it is with all his being as the Lesbia poems reveal. His feelings are all-consuming and it is all or nothing for him. He reveals his devotion, doubts and uncertainty and especially his capacity to feel both love and irritation at the same time. He often describes love as being almost like an illness or an addiction. He even describes the painful determination to be cured in *A Prayer*. Catullus's wonderful range of emotions from bleak to ecstatic is revealed in his love poems. Catullus's poem to his dead brother is extremely touching and speaks of a very close bond with his brother. His kind, compassionate and loyal qualities as a friend are

evident in *Consolation, The Same* and *At a Brother's Grave*. He obviously feels acutely the grief of loss and empathises with others who are in that situation. Students should mention his own losses (of Lesbia and of his brother) and his sympathy for others.

Two aspects of his character. (8, 7.) (15 marks)

(c) The themes of Catullus are universal and timeless. His poems are deeply personal and very emotional and in treating of love, loss, friendship and family, they are as relevant now as they were when he wrote them. All of his themes are current. If a candidate wishes to argue against, they might make the point that his ways of treating the themes are old-fashioned in some ways. Candidates would need to refer to at least one specific poem in this answer.

One developed point. (10 marks)

(iv)

(a) In Cicero's *Right and Wrong*, he states that true law is Reason, right and natural, which obliges people to do right and prohibits them from doing wrong. He explains this by saying that Reason never changes, it is eternal and unchangeable. It applies to everyone. He does say that it has effect on good men, but none on bad men. It is sinful to try to go against it, and it can never be cancelled out. Its law does not depend on the authorities, such as the Senate or the Assembly. No one can interpret it for us except ourselves. This law of Reason is not special to Rome or anywhere else, it applies the world over. It is, in fact, the law of God. Escaping this law is futile, it is as difficult as escaping from oneself. So even if you think you have escaped, you have not. He illustrates this by the example of a state declaring war. It is only just if it is in a good cause (defence or revenge). If you follow this law, you will be rewarded just as Rome has been rewarded for protecting its allies and doing the right thing. Nature endorses this law by giving superiority to God over man, mind over body, reason over lust and anger.

Engagement, 16; Development, 16; Overall Evaluation, 8. (40 marks)

(b) Candidates may agree or disagree as long as they back up their answer with reference to the text.

One developed point. (10 marks)

Topic 4. Roman Historians.

(i)

(a) When Octavian, the grand-nephew and adopted son of Julius Caesar heard of the assassination of Julius Caesar and that he was declared his heir, he went to Rome to claim his inheritance against the advice of his mother and step-father. At first he and Antony got on badly and fought against each other, but a truce was arranged between them and they set up the Second Triumvirate with Lepidus. Together, they defeated the assassins of Julius Caesar at Philippi. He seems to have behaved very brutally towards the vanquished after this war. He also cruelly treated the survivors of a siege at Perugia. He defeated Sextus Pompeius in the war of Sicily and then he banished Lepidus and confiscated his estates. According to Tacitus he “won over the soldiers with gifts, the populace with cheap corn, and all men with the “sweets of repose”, and so grew greater by degrees. By this time, Antony was in the east and had started an affair with Cleopatra. Octavian defeated them in the naval battle of Actium in 31B.C. and was now sole ruler of Rome.

A coherent account. (12, 12, 11.)

(35 marks)

(b) The qualities shown by Augustus include a remarkable confidence and assurance for one so young; diplomatic flair when required; a steely determination to succeed; a capacity to manipulate people and to play them off against each other; a brutal efficiency in disposing of his enemies; an awareness of when to strike and when to hold back; a sense of how to win the people over to his side. Candidates should choose two or three of these and use references to the text to illustrate them.

Two qualities. (8, 7.)

(15 marks)

(ii)

(a) Tiberius was old and tired of his responsibilities: Sejanus worked hard at persuading him to go. Rome and all its hostile elements, its tensions and dangers had become unbearable. He had become more anti-social and reclusive. Leaving Rome was something he had done before (when he spent many years on Rhodes).

Two supported reasons. (10, 10.)

(20 marks)

(b) The departure of Tiberius gave Sejanus a much freer hand to work towards supreme power. Although Tiberius continued to act as head of state, his permanent absence made for less effective rule. It was during this period that the deaths of some of Agrippina’s children took place.

Two effects explained. (8, 7.)

(15 marks)

(c) Suetonius' account depicts Tiberius as engaging in the most depraved and vicious actions on Capri. He says that Tiberius let affairs of state slide. He engaged in secret orgies, vicious passions and idle malevolent thoughts. His lusts were criminal and he lived like an oriental tyrant, drinking and feasting excessively. Freeborn children were victims of his lust as he was fascinated by innocence and youth. Slaves procured and even sometimes kidnapped his victims and he invented new vices. He had rooms done up with indecent images and indecent manuals. He had boys and girls dressed as pans and nymphs around his grounds in grottoes of debauchery. He listened to many false accusations coming from Sejanus in Rome and many were punished on his command. Candidates should comment rather than just recounting them, perhaps on how likely the allegations are to be true.

Two substantiated comments on his lifestyle. (8, 7.) (15 marks)

(iii)

Was his rule cruel and misfortunate for Rome and the empire? Candidates need to supply good references for either argument. For instance they might mention his conquest of Britain, his public works including the building of new aqueducts for Rome and a new harbour at Ostia. He drained the Fucine Lake. He organised the insurance of grain importers against loss and showed interest in the affairs of the provinces (notably the rioting between Greeks and Jews) and extended citizenship to parts of Gaul. On the other hand, he was cruel, timid and suspicious and too influenced by wives and freedmen. His paranoia led him to execute thirty five senators and three hundred knights. Candidates may agree or disagree as long as they back up their opinion with references to the text.

Engagement, 20; Development, 20; Overall Evaluation, 10. (50 marks)

(iv)

The Great Fire of Rome in 64 A.D. was disastrous. Some thought it was accidental but others did not. It began in the northeast corner of the Circus Maximus and spread quickly to shops selling inflammable goods. It was fanned by the wind and engulfed the whole length of the Circus. There were no big buildings nearby to hold it back and so it swept over flat ground and destroyed everything in its path. It moved incredibly quickly, too fast for any countermeasure, through the winding streets and haphazardly built houses. People were terrified and screaming women and children were running in alarm; old people were caught in the chaos. People thought they had reached a safe district, but then the fire caught up with them. No one knew where to run but all tried to get out on the roads to the countryside. Some chose to die rather than flee because they had lost everything. Some gangs tried to spread the fire or to stop others from putting it out, perhaps to give themselves a chance to loot. Some said they had orders to do this. The fire was finally put out on the 6th day at the foot of the Esquiline Hill. A vast number of buildings had been demolished to create a fire break. The fire broke out again, not as ferociously, but it did

destroy a lot of temples and pleasure arcades. This caused a great scandal as this second fire broke out on the estate of Tigellinus. The gossip was that Nero wanted the land cleared to found a new city called Neronia. Three whole districts were levelled to the ground. Seven districts were almost totally destroyed. Four were left undamaged. A lot of fine temples and shrines were wrecked and a lot of beautiful objects lost, which were irreplaceable.

A coherent account describing the outbreak, escalation and end of the fire.

(10, 10, 10.)

(30 marks)

(b)

Some said that Nero had contrived to have the fire begun. He was at Antium while the fire raged and did not return till the fire threatened the building which he had made to link the Palatine and the Gardens of Maecenas. But this was too late, the Palatine and the gardens were overwhelmed. He did throw open the Campus Martius and Agrippa's public buildings to house the homeless refugees and had temporary accommodation built for them. Food was brought from Ostia and other places and the price of corn was reduced. However this did not add much to his popularity as the story was going around that during the fire, he had gone to a private stage and recited a poem about the fall of Troy. He did bring in some good planning regulations for the rebuilding programme afterwards.

Two aspects of Nero's behaviour to be referenced.(10, 10.)

(20 marks)

Topic 5. Greek Drama.

(i)

(a) Prometheus is pushed by the chorus to explain why he is being punished so brutally by Zeus. It takes him time finally to reach the nub of the matter which is that he stole fire, the privilege of Hephaestus, wrapped in the pith of a dry fennel stalk, in order to give it to humans. This was against the expressed orders of Zeus as fire was the property of the gods only. Prometheus justifies this by explaining that fire was the "grand resource" of humans. Without it they would die of cold, they could not cook food and they could not make anything out of metal. Prometheus elaborates by listing all the gifts he afforded mankind. "All human skill and science was Prometheus' gift." Without fire, mankind was doomed and so, for Prometheus, it is obvious that they had to be provided with it. The manner in which Prometheus justifies all of this is one filled with defiance. "Wrong? I accept the word. I willed, willed to be wrong!"

Three developed points. (9, 8, 8.)

(25 marks)

(b) The attitude of all of the other immortals, those who are the friends of Prometheus as well as his enemies, is that it is shocking that he gave fire to man "whose life is but a day". For Zeus, it is a crime of disobedience which must be brutally punished as he already had planned to annihilate the human race and had been defied by Prometheus. Strength is fully

in line with this view as he just unquestioningly assumes that Zeus must be right. Hermes also takes the view that it is madness to take the part of feeble humans against the might of Zeus. Even Oceanus and Hephaestus, who have much sympathy with the plight of Prometheus, think that he was wrong to have done this. For them, the ephemeral nature of humans means that it is ridiculous that they should possess fire. The chorus, who openly declare their friendship for Prometheus also tell him that he was wrong.

Three developed points. (9, 8, 8.) (25 marks)

(ii)

(a) Candidates should outline what Medea did for Jason and how he has abandoned her. Medea first calls him a filthy coward, she despises the fact that he can even look her in the face after betraying her. She hopes to make him wince with her recriminations. She reminds Jason of how she saved his life in Colchis when he had to yoke the fire-breathing bulls and that she made him a hero by killing the serpent when he sought the Golden Fleece. She points out that he could not have done this without her help which involved betraying her own family. She reminds him that in Iolcus she caused the death of Pelias by tricking the king's daughters into killing him. In return he has betrayed her by abandoning her in favour of the princess of Corinth, even though she has given him sons. He has broken his oaths to the gods and is guilty of perjury. She points out that she has no family or friends and nowhere to go as she has earned the hatred of all by helping him. She says that he should be ashamed of leaving his wife and children begging by the side of the road. She also suggests that an ageing Asiatic wife was no longer considered respectable by him.

Three developed points. (8, 4, 8.) (20 marks)

(b) It is up to the candidate as to whether or not he / she is persuaded by Jason's arguments. Jason dismisses Medea's claim that the success of his voyage was due to her and attributes it to Aphrodite. In conceding that Medea gave him some help, he pointed out to her that she gained greatly by coming to a civilized society. He stresses that she enjoys fame in Hellas. Jason explains the reasons why he married Glauce very logically. He says that it was not that he was tired of Medea, rather that the marriage was directed in "your interests and my children's". He explains that as a stateless exile, the offer of marriage to the king's daughter was a great opportunity for advancement. His main aim was to ensure that "we should live well and not be poor". A poor man is shunned by people, and it would be good to bring up his sons in a worthy manner and ensure their prosperity. He says he wanted to ensure her future and to give their sons brothers of royal blood "and build security for us all". He dismisses women and their feelings with some insulting comments, e.g. "If only children could be got some other way, without the female sex! If women didn't exist, human life would be rid of all its misery." It is fine to be persuaded by these arguments or not, as long as the candidate refers to the text in explaining why.

Engagement, 12; Development, 12; Overall Evaluation, 6. (30 marks)

(iii)

Candidates should cover both politics and life though not necessarily at equal length. There is more to say about politics. Aristophanes wrote *Frogs* as the Peloponnesian War was reaching a crucial stage and a short time after the failed Oligarchic Coup. Both of these feature regularly throughout the play. In the case of the former, the major debate was on the desirability of making peace and in the case of the Coup, it was the question of restoring to those involved their rights as citizens. The contribution of the chorus at the end of Act 1 makes a very strong plea for a full restoration, pointing out that even the slaves who helped the Athenians at the Battle of Arginusae have more rights now than these men who did so much for Athens in the past. Another topical political issue was the return of the exiled Alcibiades. One of the two questions put to Euripides and Aeschylus at the end of the play asked the poets what they thought should be done about him. These are the major political issues that arise in the play. As regards life in Athens at that time, there is mention of the hard times brought on by the war. The currency of the city had been devalued so that Charon's fare across the Styx has doubled in cost. We also get insights into the personal lives of prominent citizens and we hear of evidence of corruption among officials. Candidates may also point out the central role of drama in the life of the city and its close involvement in the key issues of the day.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

(iv)

(a) Oedipus has sent for the blind prophet Tiresias to try to interpret the words of the Oracle of Apollo at Delphi. He is slow to arrive and Oedipus is impatient. Even when he does arrive, he seems reluctant. He asks to be sent home and does not want to speak at all. At first Oedipus begs him to speak and then loses his temper when Tiresias refuses. He calls him scum of the earth and in response, Tiresias implies that he is not who he seems and has his own secrets. Goaded by the baseless accusation that Tiresias helped to hatch the plot to murder Laius the prophet names Oedipus as the murderer: "You are the curse, the corruption of the land!" and adds: "You are the murderer you hunt". Now Oedipus is appalled by these words and threatens the prophet with violence forcing him to speak and to give some information to Oedipus, but not all. He tells Oedipus that he is not who he thinks he is, that he should find out who his parents really are. He says that one who today is rich will end up a blind beggar and that today will bring about Oedipus's "birth and destruction". Oedipus jumps to the conclusion that Tiresias and Creon are plotting to frame him for the murder of Laius and he accuses him of being a false prophet. He threatens the old man with physical violence again and calls him a fraud, he points out that Tiresias failed to solve the riddle of the Sphinx, but he solved it himself. Tiresias finally leaves with a dire warning to Oedipus about his identity, but by the end of this message Oedipus has moved off towards the palace.

A coherent account of the meeting. (9, 8, 8.)

(25 marks)

(b) Candidates should deal with the behaviour of both men in this episode. It is a subjective question, but responses could include Tiresias's lack of co-operation and his failure to explain this, so he comes across as just obstructive; his riddles enrage Oedipus; perhaps also the idea that he is trying to protect Oedipus by his silence. For Oedipus, mention would need to be made of his impatience, his violent temper which erupts very quickly when Tiresias doesn't speak out and his propensity for using violence to get his way. His cruel and mocking words and his arrogance are also features here. Also candidates may mention the speed with which he jumps to conclusions and latches onto a mistaken belief that Creon and Tiresias have plotted against him.

At least one point on the behaviour of each man. (7, 6, 6, 6.)

(25 marks)

Topic 6. Ancient Epic.

(i)

Both voyages are punctuated by visits to the Underworld which are moving and dramatic. In the *Odyssey*, the Underworld is accessed by the River Oceanus and is described as being a mass of confused souls. It is a simple journey for Odysseus, in fact it is more the case that the spirits come out to him, which contrasts with how Aeneas gains access to the Underworld. The Trojan leader's journey is more moving and dramatic. He is accompanied by the Sibyl of Cumae and must first acquire the golden bough to enter. The trek takes them from Lake Avernus down the dark paths of decay to the meadow of Asphodel. On the way he sees dreadful mythical creatures and many of the ills of human nature and eventually he encounters the dramatic sight of the dog Cerberus with his mane bristling with snakes. Once there, Virgil describes a kingdom totally different to that experienced by Odysseus. The Underworld is an organised realm consisting of the Fields of Mourning, the secluded fields thronged by those glorious in war, Tartarus and Elysium. Homer's description has no such order to it.

While both heroes meet people from their past, Aeneas' meeting with Dido is more moving and dramatic than any encounter experienced by Odysseus. However, both heroes are moved by meetings with former crew members: Odysseus meets the forlorn spirit of Elpenor and Aeneas encounters the ghost of Palinurus. Both heroes meet the spirit of one of their own deceased parents. Both men try to embrace their insubstantial spirits.

The detailed account in Virgil of Anchises' explanation of death and reincarnation is unique to *The Aeneid* as is the parade of his descendants shown to Aeneas. But it is true to say that

Odysseus also gains an insight into his future during his visit to the underworld in the form of the dramatic words of the ghost of Tiresias. Virgil's account of the reasons for characters being punished in Tartarus gives us an insight into the moral values of his time. There are moving and dramatic references to victims of eternal punishments in both underworlds e.g. Tityos and Tantalus.

Furthermore, the journeys of the two heroes are similarly moving as each visit is a metaphorical "death and rebirth". Odysseus emerges having met the ghosts Tiresias and Anticleia more determined to continue his voyage and reach his family. Aeneas, through his meeting with Anchises, is determined also to continue his voyage and complete his mission having seen the many descendants of Rome such as Augustus and Marcellus. The trip to the Underworld marks a dramatic turning point in both epics.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

(ii) Candidates may agree or disagree with this statement as long as they provide enough references to the text to back up their opinion. Evidence of his warmth of feelings and human emotion could include his desire to fight for his native city in battle (Bk II); his loyalty to his men and his leadership of them (when they arrive in Libya in Book I); his inclination to kill Helen is evidence of a strong feeling of anger; his devotion as a son (his visit to the Underworld) and as a father (calls for Ascanius when he is in Carthage); his devastation at the loss of Creusa; his steadfastness against all odds. His relationship with Dido suggests some warmth of feelings but his devotion to duty makes him seem cold hearted towards her. However his attempt to engage with the ghost of Dido in the Underworld reflects the Trojan leader's feelings towards her; his grief at the death of Pallas and his sympathy for the grieving Evander; his thoughts, having killed Lausus, the son of Mezentius; his inclination to spare Turnus and then his change of mind suggest a feeling of compassion overtaken by rage. There is scope also to argue that Aeneas' pietas, his devotion to duty and the control which the gods exercise over him are reasons why he seems devoid of human feelings. Candidates may also argue that Aeneas is a less interesting character than Turnus in the second half of the epic.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

(iii)

(a) Candidates should show familiarity with both hospitality and the importance of gift-giving. The notion of hospitality and gift-giving was central to the society that Homer describes. Candidates should be able to describe the typical arrival of a guest in the poem with the greeting, the bathing by the women of the house, the finely carved seat and lavish food, followed, eventually, by an enquiry as to who the guest is. The arrival of Odysseus at the Phaeacians is probably the best example. Candidates might mention why hospitality would have been so central in such a society where travelling was hazardous and rare. Zeus was the protector of guests and travelers and the ritual was a sacred one. The departing

guest was often offered a gift. Gifts were fundamental to the society of the *Odyssey*. They are a sign of a man's standing and a measure of the close alliance between men. The more exalted the giver or the maker of the gift, the greater its value. The gift was not just a measure of how honoured the guest was, but also like an advertisement of the status of the giver.

Evidence is everywhere in the epic: Telemachus' visit to Nestor and Menelaus and Odysseus' stay amongst the Phaeacians are particularly instructive. The hospitality and gift provided by Aeolus; Odysseus's own mention of waiting at the Cyclops' cave for rich gifts also shows that it was an acceptable way of gaining wealth. The very important hospitality afforded the hero by Eumaeus suggests that the practice pervaded the whole of society from royalty (King Alcinous) to the most humble (the swineherd).

Engagement, 16; Development, 16; Overall Evaluation, 8.

(40 marks)

(b) Both hospitality and gift-giving must be treated here for full marks. The main illustration of this is how the Suitors, gross abusers of hospitality, get their just desserts. The main way that Homer shows their characters is in their exploitation of the hospitality at Odysseus's palace in Ithaca. They eat the food, drink the wine and laze about. In turn, they grudge simple hospitality to another guest (Odysseus disguised as a beggar) and even throw things at him. In contrast, the generosity of Eumaeus with the little he has shows his goodness. Another example here is of the Cyclops who, even though he is reminded of the sacredness of hospitality, kills and eats his guests, ironically "gifting" Odysseus with being last to die. His reward is being blinded. The gifts from the Phaeacians to Odysseus and from Menelaus to Telemachus suggest their generosity.

Two points. (5, 5.)

(10 marks)

(iv) The status and role of women in the *Táin* is focused almost entirely on Medb. Unlike Penelope in the *Odyssey*, Medb is central to the *Táin* throughout the story. She is anything but passive and is one of the main movers in the plot, leading the army to get the Brown Bull. She is a military commander and a very dominant personality and engages in battle. Penelope remains at home, is at the mercy of the Suitors, even though she uses her intelligence to try to hold them off. She is ordered about by her son and except for her decision to hold the competition with the bow and arrow. She does not actively influence the events in the poem. She is a more subtle character than Medb and a more conventional woman, but equal to her husband in smartness as evidenced by their reunion episode. However she has no real power over her own destiny. Medb is more outrageous and wild, perhaps deliberately portrayed as a woman with too much power and too masculine for her own good. Medb is a huge contrast to the women in Virgil's *Aeneid*. The most vivid portrayal of a woman in the *Aeneid* is of Dido, who up to her appearance in the poem has been a strong woman capable of great resilience and leadership. We see her first administering laws and supervising the building of her new city after escaping from tragedy at home in Tyre. But from her meeting with Aeneas, she becomes a puppet of the gods who

cause her to fall in love with him and she becomes a hysterical wreck who is devastated when she realizes that Aeneas is leaving. She has nothing of Medb's ruthlessness and destroys herself in sorrow. The other women in the *Aeneid* are either passive (Creusa and Lavinia) in the face of fate, or weak tools of the gods e.g. Amata and the Trojan women in Book 5. None has the force or agency of Medb in the *Táin*.

(50)

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

Topic 7. Writers of the Augustan Age.

(i)

(a) Tactics used by Hannibal at Cannae include: his use of the Numidian cavalry to provoke the Romans into a battle which caused strife in the camp; sending them to attack the Romans collecting water from the small camp which stirred them into action; when Varro led the Romans out, Hannibal sent in the Balearic slingers first with other light-armed troops. The main line up was the Spanish and Gallic cavalry on the left wing by the river; the Numidian cavalry on the right wing and the centre composed of infantry with the Gauls and Spaniards in the middle, but heavily weighted African units at each side. 40,000 infantry and 10,000 cavalry. Hannibal and his brother Mago were in the centre, Hasdrubal on the left flank and Maharbal on the right. Mention may be made here of the wind blowing dust into the faces of the Romans. First the light armed troops engaged, then the Carthaginian left engaged with the Roman cavalry on the right in a very close action. When the main infantry collision took place, the Gallic and Spanish centre (in a curved shape), fell back, drawing in the enemy who rushed towards the centre. Then the African infantry moved in from each side, encircling the Romans who could not use their superior numbers. Thus the Romans were shut in and exhausted as well as fighting fresh troops. Another tactic was his trick of the 500 Numidian horsemen who feigned surrender, but had swords concealed in their breastplates. The Romans disarmed them and placed them in the rear. But when the battle was at its height, the Numidians took out their swords and attacked the Romans from the rear, targeting their hamstrings and backs. This caused panic and then Hasdrubal sent the African cavalry in pursuit of the fleeing Romans, replacing them in the centre with Gallic and Spanish cavalry. Candidates may use a diagram to help them to illustrate their answer.

A coherent explanation of Hannibal's tactics.

(10, 10, 10.)

(30 marks)

(b) The two consuls Paulus and Varro speak and behave in contrasting manners both before and during the battle. The two men argue whether or not to engage in battle with Hannibal. Livy thinks highly of Paulus who is in favour of Fabian tactics, being a responsible commander who wants to minimise the loss of life of his men. He cites the disaster of Flaminius at Lake Trasimene. Varro is loud and aggressive, he ridicules the feeble, indecisive Fabius and calls for action, which the men also desire. Livy seems to think of him as a loudmouth who appeals to the impatience of his men. On his day of command, Varro, without consulting Paulus, puts out the banner to signify battle. Paulus reluctantly goes

along with the decision. He hopes that those who talk the bravest will also fight as bravely. Livy admires his sense of comradeship and sees him as a team player. In the battle itself, Paulus fights nobly and fends off defeat for as long as he can. He gets badly wounded and refuses the offer of a horse on which to escape, he would rather die with his men and will not go to Rome where he would have to condemn his fellow consul with his account. He tells Lentulus to warn the senators at Rome to fortify the city against the victorious enemy. This is in stark contrast to Varro who had escaped earlier to Venusia with 50 of his men, despite his bravado before the battle. So in summary, Varro had talked bravely and aggressively, but Paulus, who had preached caution, had acted with great personal bravery and nobility. Livy greatly admires Paulus but has contempt for Varro whose actions do not match his words.

Two points. (10, 10.) (20 marks)

(ii)

(a) All the prescribed poems by Horace are relevant to his philosophy of life. Good answers will focus on Horace's insistence on living for the day, something which is such a constant feature of his work. "This day's thine own, the next may be denied", "Tomorrow and her works defy". *Gather Ye Rosebuds* and *Enjoy The Present Hour* are the poems featuring this theme. Linked to this is the inevitability of death; we all must die, stop hoarding for the future as in *We All Must Die*, *Ode to Spring* and *Enjoy Your Possessions While They Are Yours*. Other elements of his philosophy include the idea that the quiet life is best and that one should avoid stress and be content with little as in *The Good Man Need Fear Nothing* and *A Quiet Life*. In *The Town Mouse and The Country Mouse*, and in *Rustic Joys*, Horace shows his disdain for the hectic pace and above all, the materialism of city life and prefers the slow pace and authenticity of rural living. He sees power and money as a kind of "purple slavery". He values love highly and also places a very strong worth on friendship as we can see in *Journey to Brundisium* and *Enjoy the Present Hour*. "Nor Love, nor Love's delights disdain; Whate'er thou gettest today is gain."

(b) Engagement, 14; Development, 14; Overall Evaluation, 7. (35 marks)

(b) Candidates will probably say yes. Points here might include: Horace's concerns are universal and timeless. He writes about the shortness of life and how death is inevitable. He urges us to seize the day and to enjoy life while we can as we do not know what the future holds. This is as true today as it was when he was writing. Candidates may also make the point that as a city-dweller, his sentiments about the stresses of city life strike a chord with many modern urban based readers. The longing to escape from the hustle and bustle of city living is a very current theme. Horace's devotion to his friends and his high estimation of the importance of friendship is just as significant today as it was 2,000 years ago. His combination of wisdom, common sense and humour makes his sentiments relevant to today's readers.

Two explained reasons. (8, 7.) (15 marks)

(iii)

Virgil's compassion and sympathy for those who suffer is seen in his treatment of the twice-blighted lovers in Orpheus and Eurydice: Her death is lamented by all of nature. Orpheus is surrounded by the unhappy dead in Hades and the heartbreaking separation is brilliantly told. Orpheus' remaining time on earth and his gruesome death are further evidence of Virgil's extraordinary feeling for those who suffer. His picture of the unburied dead stretching out their hands in unavailing plea to be allowed to cross the Styx is another good example. Note too that the myriads of the dead are mostly young and victims of untimely death. Virgil's compassion and sympathy are illustrated by the device of actually addressing Eurydice at times ("you, sweet wife ..."); the way he creates an atmosphere of sadness and pity (the countless numbers of souls in Hades but, in particular, he highlights the weak, the young, the lives unfulfilled). Again, the sorrow of Eurydice's loss is striking and Virgil puts the lament in the voice of Eurydice herself. Orpheus' despair is compassionately treated by the poet here.

In *The Underworld* candidates will note the composition of those seeking to cross and the telling comparison to leaves and migrating birds, and the despairing longing of the souls to end their restless waiting and cross the Styx. Most candidates will answer in the affirmative. The extended simile suggests the poet's compassion and sympathy for these suffering souls. The explanation of the fact that these are unburied souls who long to cross the river including young people who died leaving weeping parents is full of pathos.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

(iv)

Candidates would need to deal with two elements here. One is how the poet portrays love and the other is the moral purpose of the tale. The story is a simple one, beginning with a description of two trees intertwined. Ovid describes the gods, Jupiter and Mercury visiting the people of Phrygia and receiving no welcome. They are warmly received by Baucis and Philemon, an elderly couple. Most of the story is taken up with a lovingly detailed account of the very plain, but generous hospitality of the old couple, complete with homely touches about the food and furnishings. The twist in the tale is when the couple notice that the wine-jug keeps refilling itself and they realise that the pair are gods. They go to kill their goose, but the gods stop them. They lead them to the top of the hill and they watch the whole plain being flooded but their own humble cottage is turned into a magnificent temple. The gods offer the old couple a wish and they confer. In keeping with their humility, they just wish to serve the gods and, in a lovely, romantic touch, they wish to die together, so neither has to go to the other's funeral. It is a simply told tale. Its moral element lies in the couple's acceptance of their humble condition and making the best of it and especially in their willingness to offer hospitality "beyond their means". These qualities are rewarded by the gods, while their mean neighbours are drowned. Ovid's power to engage the reader while making a moral point should be emphasised.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

Topic 8. Art and Architecture in Greek Society.

(i)

(a) The vase is an amphora used for carrying wine. **(5, 5.)** **(10 marks)**

(b) The potter was Ergotimos and the painter was Keitias (either name acceptable) **(5 marks)**

(c) The scenes on this pot, known as the Francois Vase contain over 200 separate figures. They are drawn in six rows, the lowest on the foot of the vase. The subjects are mythological and include the Kalydonian boar hunt, young men and women dancing, after being rescued from the Minotaur by Theseus, a chariot race after the funeral of Patroclus, gods at the wedding of Peleus and Thetis, Achilles and Troilus, Ajax carrying the dead Achilles and Artemis the huntress. The figures are full of life and energy, really lively and vigorous in a cartoon-strip style. Breaking up the levels of the vase are some repeated patterns of sunburst.

Three elements of the scene: (5, 5, 5.) Decoration: (5.) **(20 marks)**

(d) Black figure vases were made in Attica mainly in the 6th century BC. The whole pot was painted with a wash of peptized clay which gave it a reddish colour. The black figures were then painted on in black silhouette with incised details and white and dark red accessory colours. White was used for women's skin, old men's beards and highlights. After the decoration was bone dry, the pots were fired three times in a kiln. In contrast, the later red-figure technique involved leaving the figures in the red colour of the clay and painting in the background in black. The figures could be then painted in detail. Red figure vases began to be popular around 530 B.C. in Athens. It gradually replaced the black-figure technique. The use of a brush in red-figure technique was better suited to more naturalistic representation.

Two points. (8, 7.) **(15 marks)**

(ii)

(a) Delphi was so important as it was one of the major sanctuaries of ancient Greece. It was the site of the Oracle of Apollo where the Pythia, or priestess spoke the words of the god. People came from all over the Greek world to pay tribute in Delphi and to find out what Apollo would tell about the future.

Two reasons. (5, 5.) **(10 marks)**

(b) It is built in the Doric Order. **(5 marks)**

(c) The materials are local limestone and, on the façade, architectural and sculptural details on the front are picked out in Parian marble (earliest example of marble detail used on a temple).

Two building materials. (5, 5.) **(10 marks)**

(d) Firstly the temple was built in the early 6th century to replace an earlier one destroyed by fire. It is rectangular in shape, with fifteen columns along the sides and six at each end. It has a naos with a double row of columns inside, a pronaos, an opisthodomos, a ramp and an unusual little chamber in the naos, perhaps used by the Pythia. It was built with subscriptions from all over the Greek world, (with particular generosity from the wealthy Alcmaeonid family from Athens who paid for the embellishment of the temple). The columns have the usual Doric capital consisting of an echinus and an abacus. Above this is the plain architrave topped with the taenia, regula and guttae. Above these are the triglyphs and metopes of the typical Doric frieze topped with the horizontal and then the slanting cornice. At roof level were the antefixes all around the gutter and at each corner of the pediments were acroteria.

A coherent description. (7, 6, 6, 6.) (25 marks)

(iii)

(a) It is from the early classical period, 480-450 BC. (5 marks)

(b) The metopes were on the Doric frieze, alternating with the triglyphs. (Sketch acceptable here). (5 marks)

(c) The event shown on the metope is where Atlas is arriving back to give the apples from the Garden of the Hesperides to Herakles who is holding up the sky for him with the help of Athene. He hesitates as he hands the apples over as he is reluctant to take back his burden.

An explanation of the roles of all three characters. (4, 3, 3.) (10 marks)

(d) This is a quiet, still scene. The figures are beautifully carved with three different attitudes: Athene facing forward but with her head in profile; Herakles bowed under in profile and Atlas in an unusual kind of three quarters position. Their anatomy is finely observed and realistic. They are severe and grand with Athene's peplos shown in very simple, natural folds and the expressions very solemn. The composition is simple but very effective. Notable details include the garment folds, the cushion on Herakles' shoulders, the simple rendering of hair. **Artistic style: (8, 7.) Artistic quality: (8, 7.) (30 marks)**

(iv)

(a) This is the Nike of Samothrace. (5 marks)

(b) Statues such as this would be erected to commemorate a victory in battle. (10 marks)

(c) There are several typically Hellenistic features here. Firstly the pose of the female figure is powerful and very dramatic. There is a strong sense of movement and excitement

which are typical of the Pergamene school of Hellenistic sculpture. The massive outspread wings add drama and the vigorously swirling drapery is also typical of the era.

Three points. (7, 7, 6.) (20 marks)

(d) This is deservedly one of the most famous statues from the ancient world. It is a really exciting figure, alive with energy and motion. The Nike has just landed and the wind is blowing her garments back, revealing her curvy figure underneath. It swirls about her in wild folds giving a great sense of life and vigour. The detail of the garment folds and the wing feathers is beautifully observed. She is the embodiment of triumph.

Two points. (8, 7.) (15 marks)

Topic 9. The Philosopher in Society: A Study of Socrates and Plato.

(i)

(a) Cephalus says that people are wrong when they say that old age is a time of regrets and loss of pleasure and powers. He says that it is good to be free of “feelings of this sort” when your emotions are less intense and you are no longer enslaved by them. He says that old age is easy to bear if you are sensible about it. Cephalus says that most of the old men he associates with are unhappy because they long for the lost pleasures of youth – making love, drinking, parties. They feel deprived and believe they are no longer living. They also complain that their families show no respect and they harp on the miseries of old age. However, the father of Polemarchus claims that the fault lies not with old age, but in their characters which would also find youth a burden. By contrast, old age is peaceful for good-tempered, sensible old men such as Cephalus himself as they are glad to have left behind the tyranny of intense sexual desire, what the dramatist Sophocles describes as “so fierce and frenzied a master”.

A coherent summary of Cephalus’ answer. (7, 7, 6.) (20 marks)

(b) Cephalus asserts that when a man is confronted with a prospect of death, anxieties come to his mind that did not trouble him previously. Stories of punishment in the world after death for crimes done in this world begin to make him fear that these stories may be true. And so, plagued with doubts and fears, he begins to consider if there is anyone he has wronged. The man who finds he has done a lot of wrong often wakes up in the night in terror and his life is filled with foreboding. But a man who is aware of no wrongdoing is cheerful and hopeful, the comfort of old age, according to the poet Pindar.

Cephalus declares that wealth is particularly valuable to good and sensible men as it helps them to avoid unintentional cheating or lying, anxiety over unpaid debts and fear of some sacrifice not offered to a god. He does acknowledge that wealth in old age will not afford bad men peace.

A coherent account of Cephalus' views. (8, 7.) (15 marks)

(c) The candidate's opinion must be substantiated by reference to the text. One opinion is that Cephalus' views on the advantage of wealth as one approaches death are self-serving and opportunistic rather than unselfish and altruistic. Although he earlier acknowledged that he would like to leave a legacy to his children, his arguments appear to be very superficial. He would use his wealth mostly to avoid pain and suffering by ensuring that no debts remain unpaid, that he avoids unintentional cheating and lying and that he appeases or placates the gods by leaving no sacrifice to them unmade. On the other hand however, candidates may take the view that this is quite acceptable.

Two points. (8, 7.) (15 marks)

(ii)

(a) Socrates uses the simile of the cave to illustrate the Enlightenment or the ignorance of the human condition. The philosopher asks his companions to imagine the following scenario.

An underground chamber with an entrance open to the daylight runs a long way underground. In this chamber are men who have been imprisoned there since childhood, their legs and necks so fastened that they can only look straight ahead and cannot turn their heads.

Behind and above these men a fire is burning. Between the fire and the prisoners runs a road, also on a higher level. In front of this road a low curtain wall has been built, like the screen above which puppeteers show their puppets.

Behind the curtain wall men are carrying along the road and above their heads all sorts of objects, including figures of men and animals made of different materials. Some of these men are talking, others are not.

The prisoners would not see anything of themselves or of their fellow prisoners, except the shadows thrown by the fire onto the wall of a cave in front of them. Consequently, if they were able to talk to each other, they would assume the shadows they saw were real things. And if the wall facing them reflected sound, they would suppose a voice from any of the passers-by moving along the road behind them belonged to the shadow passing in front of them. Therefore it they would believe that the shadows of the objects (moving along above the curtain wall behind them) were in all respects real.

If one of these prisoners were set free and compelled to turn his head and look and walk towards the fire, his actions would be painful to him and he would be too blind to see properly the objects whose shadows he used to see. He would be at a loss and think that the shadows he used to see were more real than the objects they reflected. If he were then made to look directly at the light of the fire, it would hurt his eyes and he would turn back and seek refuge in the things he could see and think them far clearer than the objects being shown to him.

If the released prisoner were forcibly dragged up and out of the underground chamber into the sunlight, his eyes would be so overwhelmed by the brightness that he would not be able to see a single one of the things he was now told were real. He would first need to grow accustomed to the light before he could see the things outside the cave. Initially he would look at the shadows and then at reflections of men and objects in water, and later at the objects themselves. Next he would find it easier to observe the heavenly bodies and the sky at night rather than by day, and to look at the light of the moon and the stars, rather than at the Sun and its light. The last thing he would be able to do would be to look directly at the sun itself, just as it is, without using reflections of it in water or in any other medium. Later still he would realise that the Sun controls everything in the visible world and is responsible in a sense for everything he and his fellow prisoners used to see in their prison. He would then be delighted by his good fortune and pity those still in the cave, preferring any existence to a life like theirs.

If he were allowed to return to his old seat in the cave, his eyes would be blinded by the darkness, because he had suddenly come from the daylight. And if, while he was still blinded, he had to distinguish between the different shadows in competition with the other prisoners, he would make a fool of himself. They would say that his visit to the upper world was worthless and had ruined his sight. And if anyone attempted to set them free and lead them up into the sunlight, they would kill him if they could lay hands on him.

A coherent account of the simile. (8, 8, 7, 7.) (30 marks)

(b) Socrates is suggesting that the prisoners represent current society and the released prisoner experience details the painful journey of the philosopher to enlightenment. The message is that the released prisoner must then return to cave to try to enlighten his fellow men as to the truth, even though it will not enrich him or make him at all popular. By means of this simile Socrates links the ascent into the upper world and the sight of the objects there with the upward progress of the mind into the intelligible realm. The final thing to be perceived in this intelligible realm, but only with great difficulty, is the absolute form of Good. Once seen, it is considered to be responsible for everything right and good, producing in the visible world light and a source of light, and in the intelligible world being the controlling source of reality and intelligence. The philosopher believes that anyone who is going to act rationally, either in public or in private, must perceive this absolute form of Good. Not surprisingly, those who get so far will be unwilling to return to ordinary affairs and their minds will long to remain among higher things.

A coherent explanation. (7, 7, 6.) (20 marks)

(iii)

(a) Socrates blames democratic society for its rejection of the philosopher. He uses the Sea-Captain simile to show how society does not value its philosophers. He also uses the simile of the Large and Powerful animal to condemn the sophists influence on society. He says that the study of Philosophy is very difficult and takes a long time therefore it should be undertaken only by those who are exceptional. He says that even potentially good philosophers may be corrupted by the evils of society – good looks, money, public acclaim and the lures of popular success. He says there are bad philosophers who give philosophy itself a bad name and singles out the Sophists who claim to teach philosophy but do not.

Thus true philosophers are highly useful, but those who just pretend to study it give all of them a bad reputation.

Engagement, 14; Development, 14; Overall Evaluation, 7. (35 marks)

(b) Candidates may agree or disagree as long as they refer to the text in their answer.

Two reasons explained. (8, 7.) (15 marks)

(iv) Candidates need not go into detail about the Eighth Letter which is short and tells us little about Plato. Most relevant points will come from the Seventh Letter in which Plato attempts to justify his career and particularly his involvement in the affairs of Syracuse. We learn that he wanted to serve Athens by becoming involved in political life and working for an 'upright administration'. His integrity is clear when he realises how difficult it is to be in public life and remain honest. His love for Socrates led him to withdraw completely from Athenian politics. His loyalty to his friends is clear throughout his Sicilian adventures which are motivated to a large extent by his friendship with Dion. He is also strongly aware that a philosopher should not just be a talker but that he also has a duty to try to put into practice what he believes to be right. He also shows courage during his stays in Syracuse when faced with the tyrannical Dionysius I and by the dangerously unpredictable Dionysius II. Candidates may also point to his dedication to the rule of law, his common sense about useless opposition, his rejection of compulsion and his love of justice

Engagement, 20; Development, 20; Overall Evaluation, 10. (50 marks)

Topic 10. Roman Art and Architecture.

(i)

(a) **a**, is the decumanus; **b** is the forum; **c** is the basilica; **f** is the amphitheatre and **g** is the surrounding ditch. **(3, 3, 3, 3, 3.) (15 marks)**

(b) The forum at Caerwent was a forum typical of the type in Roman Britain. It was wide rather than long and had an arched entrance opposite the basilica which stretched the width of the forum. It had an open market place surrounded by shops and roofed porticos on three sides, with the basilica on the fourth side. There was a shrine on its western side. The features which make it different to a typical Mediterranean forum are: it is a wide square shape rather than a long rectangle; it is entered from the long side through a roofed arch and the buildings around it are plain and roofed, rather than its being surrounded with a colonnade; the basilica takes up the entire back end of the forum. Good contrasting examples from Italy include the forum of Pompeii or the forum of Ostia.

Description. (6, 6, 6.) Difference. (7.) (25 marks)

(c) By this Wheeler means that although there might have been a colonia at Caerwent, it was not primarily set up as a military town. There was a frontier-fortress nearby called Caerleon. Caerwent was set up as Venta Silurum. Wheeler describes it as a country town, mainly a centre of Romanization where locals were encouraged in the ways of Roman civilization. He describes the lay out of the town as having an orderliness and casualness. Attractions for the locals would have included the baths and the amphitheatre as well as the shops and market.

A coherent explanation.

(10 marks)

(ii)

(a) The Stabian Baths at Pompeii are the earliest surviving Roman baths made of concrete. The frigidarium (h) has a domed roof with a circular opening in it. The somewhat haphazard design and lack of symmetry show that it is early in the development of bath buildings. Wheeler calls it “an untidy, immature plan”. On the other hand, the nicely planned symmetry of the later Hadrian’s Baths at Lepcis Magna is clear. Wheeler calls this plan “mature and formal”. The use of vaulted areas and colonnades to join together disparate elements makes this a harmonious and very organised plan. The use of Corinthian columns and marble paving also made this building very ornate and luxurious. It had two laconica or saunas and may even have included a library. It is a later and much more developed version of the earlier and more experimental baths at Pompeii.

Similarities and differences. (8, 7, 8, 7.)

(30 marks)

(b) The facilities in a typical Roman baths included an apodyterium (dressing room), a piscina (open air swimming pool), a latrina (public toilet), a frigidarium (cold room) with pool, a tepidarium (warm room) with pool, a caldarium (hot room) with pool and sometimes a very hot room (laconicum) with steam bath. There was also a hypocaust or furnace and a palaestra or exercise area. The rooms were vaulted or domed.

Mention of at least three facilities. (4, 3, 3.)

(10 marks)

(c) The baths were originally built to give access to daily hygiene for the poor who lived in the *insulae*. But they were soon availed of by all classes. They were not only a place at which to cleanse one’s body, but were also a place to exercise, socialize and even do business. In the complexes which had a library, a museum or a lecture hall one could also broaden one’s mind here. Thus at the baths the Romans could realise the ideal expressed by Juvenal of: *mens sana in corpore sano* (a healthy mind in a healthy body).

One substantiated point.

(10 marks)

(iii)

(a) These two emperors have very different personalities judging by their appearances here. Commodus, emperor of the late-2nd century is described by Wheeler as “smooth and effeminate”. He is portrayed as Hercules, and certainly this reveals his vanity and how he wanted himself to be seen. His hair and beard are very elaborate and his hand “manicured”. Wheeler describes the portrait as both “delicate and brutally expressive”. There is evidence of a combination of narcissism and violence in his characterisation here. In contrast, Philip the Arabian, emperor in the mid-3rd century is shown warts and all in what seems to be a very plain, honest style. He had a tough background and was allegedly the son of a brigand. Wheeler describes him as “anxious, shifty, and opportunist”. There is no suggestion of vanity in this portrait. His heavy, furrowed brow, no-nonsense haircut and clearly broken nose would indicate that he wished to be depicted in his true likeness and exacted no flattery.

Two points on the character of each man. (7, 6, 6, 6.)

(25 marks)

(b) Above all, what is typically Roman about these busts is the realism which is obvious in both portraits. Wheeler marks a notable contrast between the portraits of the Greeks which are rather generic and expressionless (idealized) compared to the Roman desire to portray the individual in a realistic and specific way. Wheeler suggests that this interest in the personality of the individual may have sprung from the ancient Roman tradition of making and keeping death masks. Roman sculptors were not so much interested in a type, rather than in the person and this is clear in both of these portraits. Each man is revealed in a totally distinctive way, both lifelike and expressive. References to be made to the features portrayed in each bust.

Three points. (9, 8, 8.)

(25 marks)

(iv)

(a) The painting is the Garden of Livia.

(5 marks)

(b) The Romans decorated their houses with paintings such as this to brighten their dimly lit interiors, to give the impression of space and to cover the crude plaster on the walls. Paintings such as this were designed to make the viewer feel that he/she was in a romantic landscape, almost an optical illusion to create a mood of peaceful greenery, often in a busy town.

Three reasons. (4, 3, 3.)

(10 marks)

(c) This is a beautiful fresco, a garden scene showing trees, fruits, blossoms, and birds. It is a view of a trellis fence and a grassy verge behind which is a low stone wall built in such a way as it curves behind a central tree. Birds fly about and perch on the profusion of shrubs and small trees that are lush with fruits and flowers and stand out against the blue sky in the distance. The sense of the wall curving behind the tree gives a hint of perspective

as do the faded greens and blues employed by the artist. The painting suggests a keen observation of nature by the painter.

Three points of description (7, 7, 6.) Artistic quality. (10) (30 marks)

(d) Any of: mythological/epic scenes; portraits; still life; fantastical architecture; theatre scenes; scenes from the amphitheatre.

One subject matter. (5 marks)

Appendix 1 Leaving Certificate Classical Studies - Higher Level

Criteria for assessment of answers to global 50 mark questions

Weighting Marks

<u>Engagement</u>	Engagement with the question	e.g. Understanding of question, Focus/addressing the question, Clear aim, Quality of ideas, Relevance of material	40%	<u>20marks</u>
<u>Development</u>	The extent to which ideas are developed	e.g. Depth of treatment, Analysis of ideas, Choice of references, Use of supporting/illustrative material, Management of material, Accuracy	40%	<u>20 marks</u>
<u>Overall Evaluation</u>	The overall quality of the answer	e.g. Coherence of discussion, Structure of argument, Cogency of ideas, Overall persuasiveness, Convincing, Sustained piece, Comprehensiveness of response	20%	<u>10 marks</u>

Marks to be displayed on paper

E- ?/20

D- ?/20

OE -?/10

Total-?/50

	A	B	C	D	E
20 Marks	20 – 17	14	11	8	7-0

	A	B	C	D	E
10 Marks	10-9	7	6	4	3-0

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